

Four-monthly Art magazine of the Italian Historic Houses Association

ADSI
Associazione Dimore Storiche Italiane

le DIMORE STORICHE

Issue 1 – Year 2022

TIME FOR GARDENS

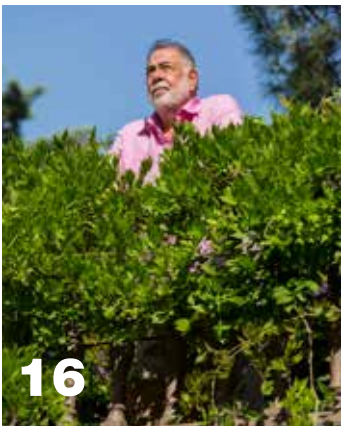
The green spaces of Historic Houses,
a top destination for visitors

EXCLUSIVE INTERVIEW WITH
FRANCIS FORD COPPOLA

BIKE & WINE TOURS
IN TRENTINO



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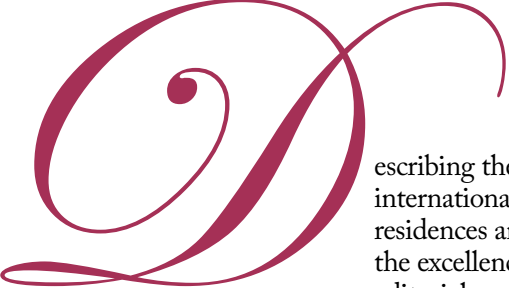
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Open to the general public



Describing the wonders of our Historic Houses for Italian and international tourists, exploring the connection between these great residences and the territory, inviting visitors to come and discover the excellence of our cultural heritage. This is the goal of the new editorial approach undertaken by *Le Dimore Storiche*-Historic Houses-a magazine that debuts online in a double version (in Italian and English) with the general public very much in mind.

We start with a cover story dedicated to the gardens of noteworthy palaces in Puglia, mapping out an itinerary that is completely in line with the post-Covid trend of savouring an outdoor experience in direct contact with nature while admiring the architectural techniques applied to the landscape and green spaces.

The care and development of historic parks and gardens, along with new recognition of the role of the “art gardener”, is the focus of initial national investments linked to the funds of the National Recovery and Resilience Plan, through the government allocation of 300 million euros as part of a total of 2.7 billion earmarked for the enhancement of the nation’s architectural and landscape heritage. This new initiative coincides with what is already a reality in many cases, namely, the owners’ desire to open the gates of the Houses and gardens to welcome visitors who are eager to discover the secrets of these special places. Like ADSI, the Italian Historic Houses Association, we hope that this will prove a first step toward meeting with ever greater conviction the high costs entailed in the maintenance and enhancement of the gardens and, more broadly, of such cultural treasures in general, thus favouring a winning partnership between the public and private sectors that will benefit the entire national tourism system and the people living within the communities where these properties are located.

Indeed, it is worth remembering that the historic houses present in almost every municipality count as “non-relocatable productive activities.” They are part of an extremely broad economic chain linked not only to the world of tourism in the strictest sense but also to the professions of archivists, historians, furniture and building restoration companies, to name only a few. More than 50% of all heritage sites are located in municipalities with populations of fewer than 20,000 inhabitants, and, of these, 26% are in municipalities with fewer than 5,000 inhabitants. It is thus clear that these monumental complexes—defined as national heritage sites according to Art. 9 of the Constitution—can, if adequately supported, become the fulcrum of medium and long-term sustainable development within the territories where they are located. And this is precisely what the world expects of us.

GARAVAGLIA: “THE HOUSES ARE THE REFERENCE POINT FOR THE NEW KIND OF SLOW TOURISM.”



A special message from the Minister of Tourism. “The opportunity to visit historic buildings fits in perfectly with the new demand for holidays.”

Italy has an enormous heritage. Like all noteworthy legacies, it must be protected first of all, cared for to ensure that it thrives, and, if possible, increased as an even greater gift to posterity. These are the universal rules that are taught at the university regarding the management of any cultural heritage.

In short, it is what all of you do at *Dimore Storiche*-Historic Houses.

Our artistic, cultural and landscape heritage is the result of human ingenuity. It was humankind over the centuries who designed the terraces in Liguria. It was humankind who created monuments.

It was humankind who built and frescoed the villas. And it is up to humanity to defend this heritage to leave it intact for future generations.

For this reason, the work of your association plays an essential role in the defense of our heritage. An institutional role, I would like to say. Because it is also thanks to your daily activity that Italy attracts millions of tourists every year who are eager to visit the Beauties of Italy. Beauties that your association cares for and defends.

The world of Tourism is changing rapidly—and structurally. One fact says it all. Italians are discovering and rediscovering Italy. Compared to the rest of the world, we are the people who most prefer to stay in their own country: 84% of Italians choose to vacation in Italy.

This trend was only marginally triggered by the pandemic. Over the last two years, staying close to home was almost an obligatory choice. Now, however, it has become a well-established trend.

Some 20% of our compatriots have stated that they choose holiday locations outside their region with the precise aim of “discovering Italy.” And a powerful lure is to be found among the palaces and the villas—the Historic Houses, in essence.

This phenomenon is not limited to adults alone. No less than 52.4% of the so-called Generation Z-ers, i.e., those born between 1997 and 2012, have said they will holiday in Italy specifically in order to appreciate the beauty of our country. This is what they told us during the First Congress of Youth Tourism, which we organized in Sorrento last June in collaboration with the United Nations.

The new generations focus especially on sustainable, accessible tourism.

This trend that has been taking root around the globe, marking a structural change in what it means to be a traveler. Last year, what has come to be known as “slow tourism” proved the favourite holiday choice for 20% of Italians. This year the percentage has risen to 25%.

The discovery of small villages, ancient routes, cycle tourism, wine tourism: the popularity of these tourism activities is increasingly dramatically. And Historic Houses have become ever more attractive points of reference. What you offer visitors is therefore perfectly in step with the new demand for holidays—precisely because you respect the basic principles of managing a heritage: you protect it, care for it and, whenever possible, increase it.

All thanks to you for your ongoing commitment!

THE PHOTO OF THE YEAR IN A PISAN VILLA



The 2022 winner of the *Scatta le Dimore Storiche* (Photograph the Historic Houses) contest is Lorenzo Scaccia, a Roman by birth who lives in the Tuscan town of Pescia. His photograph of a historic residence in his region earned him victory in the competition created in collaboration with the *Photolux Festival* and the “We Are Instagrammers Italia” community. The winning photograph shows **Villa Annamaria de Lanfranchi**, located in Molina di Quosa (Pisa). This 18th-century mansion was described as a “holiday residence” in property assessments from San Giuliano Terme dating back to 1618. The large botanical garden of the villa, known as the Armida Garden, was designed by Cesare Studiati.

AIRBNB SUPPORTS THE RESTORATION OF HISTORIC HOUSES

On 15 September last year, the Associazione *Dimore Storiche Italiane*-Italian Historic Houses Association-published its official call for bids concerning the disbursement of a total of one-million euros in grants for the maintenance and/or redevelopment of Historic Houses for the purpose of tourist accommodation. The call for bids was made possible by a donation from Airbnb. The deadline for submitting applications is 20 December 2022. To download the announcement and its attachments, visit www.adsi.it.

CARTE IN DIMORA BECOMES A NATIONAL EVENT

On Sunday 9 October, the initiative called *Domeniche di carta* (“Paper Sundays”) will be held, promoted by the Ministry of Culture to enhance the immense and precious heritage of books and documents kept in state libraries and archives. Historic Italian Houses will be involved, organizing “*Carte in Dimora* (Papers in Residence)-Archives and Libraries: Histories between the Past and the Future,” held on Saturday, 8 October, one day prior to the event organised by the Ministry of Culture. Following the experience of the region of Tuscany, the historic residences of which participated last year through the regional chapter of ADSI (Italian Historic Houses Association), all Italian regions are participating in this year’s project which has been promoted nationwide. It will be an opportunity to discover and share information about libraries and archives full of precious traces of our past.



AGRICULTURAL EXCELLENCE MAKES HISTORY

Sunday 16 October will be a day not to be missed for lovers of excellent agricultural products. Thanks to the collaboration between ADSI and the Giovani Confagricoltura-Anga, the first **Agricultural Festival** will be held. The best agricultural producers will be hosted by Historic Houses which will be open to the public for the occasion, offering a prestigious location for the producers to present and sell the specialties of their territories. To discover the Historic Houses involved region by region, just go to the website www.adsi.it. The event will take place from 10:00 to 17:00.

PIEMONTE BRICKS LUG ARRIVES AT THE CASTLE OF PIOVERA



In Lower Piedmont, on the border with Monferrato, Piovera Castle is a period residence open to the public and personally managed by the Calvi di Bergolo family. On Sunday 2 October, the Piemonte Bricks LUG (LEGO® User Group), an event dedicated to the colourful little bricks, makes a stop at the castle. Exhibitors from all over Italy will show their artistic creations, and then there will be conferences, workshops for adults and children and much more. Further information is available on the site <http://castellodipiovera.it/>.

JOURNEYING THROUGH GARDENS

Discovering the green treasures of Historic Houses in Puglia, where the traditional vocation for growing in outdoor spaces has blended over the centuries with the tendency to add an exotic touch. The gardens can be visited and, in many cases, used for special events, ceremonies and private parties

Article and photos **ANDREA GUOLO**

Conversano, the garden
of the Castello di Marchione



View over the historic garden of the Palazzo Marchesale di Melpignano

The charm of Puglia is irresistible, drawing travellers in every season. A virtual invasion takes place every summer, thanks to the region's thousand kilometers of coastline and the VIP beaches present from the Gargano to Leuca. In the intermediate seasons, visitors can spend unforgettable days discovering art cities, trying the incredible regional cuisine made up of fish specialties, recipes from the hinterland and excellent agricultural products. But the tendency to enjoy the outdoors has led tourism to discover a different dimension of Apulian life: the one you breathe in the gardens of Historic Houses scattered from north to south and open to the public, generally by reservation. So much so that a visit to these green spaces is becoming part of the packages offered by tour operators and other specialized agencies.

What is the *genius loci* of historic gardens in great Apulian houses? "They have an essentially productive character," says **Vincenzo Cazzato**, professor at the University of Salento and president of the Scientific Committee of the APGI-Association of Parks and Gardens of Italy. "The historic Apulian garden is not comparable with the classic Italian garden. The aesthetic component took over starting in the 1800s, when the fashion for exotic plants emerged and rebalanced a situation which, until then, had been moderately ornamental and mostly based on the cultivation of citrus fruits and other local crops. Historically very simple with an octagonal layout and a fountain in the centre of the scene, the design then became more winding, enriched by the planting of palms and other tree species." The itinerary recommended by the expert starts from Salento, where the most important private residences are located, and climbs northwards, from the province of Bari to the Capitanata, discovering along the way the municipal villas of which Foggia and Trani are perhaps the most admirable examples.

The typical Salento stone, the "Leccisu" or Lecce stone, is by no means the only attraction of the city of Lecce. The historic center of the "Lady of the Baroque" is a succession of gardens of great charm that have long been the focus of attention of renowned architects and landscape designers. One of them, Pietro Porcinai, was called in by Francesco Reale and his wife Mariolina Saccardo, owners of **Villa Carelli Reale** located just outside the city gate, to create a large garden with an exotic and Mediterranean flavour. The garden still surprises admirers today, and its impressive dimensions make it the green lung of the city. It is open for visits on special occasions. To discover the wonders of **Palazzo Tamborino Cezzi**, which hosted the last ruler of Italy, Umberto II, and to explore its garden built in the neoclassical era, simply send an email via the Rosso Pompeiano website. Visits include the residence, the garden and the Wunderkammer, and are led by the owners themselves. In addition, the structure is available for private parties and events. "The charm of our garden comes from Nature, which makes its way into the city and reveals to the visitor the secrets of our life," say Fernando Cezzi and Gabriella De Giorgi.



From the rooms of the stately home, the view opens onto the other great attraction of the centre of Lecce: **Palazzo Famularo**, which was chosen by Ferzan Özpetek as the film set for “Loose Cannons” and more recently for various photo shoots and private events by Maria Grazia Chiuri, a native to Salento and head stylist at Christian Dior. In the garden a two-hundred-year-old ficus thrives, surrounded by plants from far away. “A unique, exotic and very personal environment, the result of the interests of my grandfather first and then of my father,” says Gabriella Famularo, the owner along with her sister Silvia. The space may be visited upon request. By contrast, **Palazzo Marchesale di Melpignano**, sold in 1998 by the De Luca family, is municipal property. Its historic Italian garden may be accessed every day from 18:00 to 22:00 in the summer with free admission. During the winter, it is open on weekends and during events. Also in the Salento area, the **Palazzo Ducale Sangiovanni** in Alessano may be visited by appointment (via the

website www.castelloalborgo.it). Its construction dates back to 1492. During its long history, it belonged to such families as the Aragones and the Gonzagas. “Ours is a private residence that welcomes guests, organising cooking classes and even pizzica dancing lessons in the garden,” says Susanna Sangiovanni. The garden adds further aesthetic value to this building, which is characterised by a breathtaking hall of huge dimensions and perfect proportions (10x10x10 metres). Travelling up through the province of Bari, an unmissable stop is the town of Conversano, where the **Castello di Marchione** is located. The castle, once the property of the Counts of Acquaviva d’Aragona, is now owned by Michele Forte and Domenico Iannuzziello. The location is used for events and ceremonies, while the garden retains the layout desired by the last Count of Conversano, Fabio Tomacelli Filomarino, who sought to recreate the Mediterranean scrub that had been the site’s original vegetation.

Centre of the page, overhead view of the garden at Palazzo Tamborino Cezzi.

Two photos on left, from above, husband and wife Fernando Cezzi and Gabriella De Giorgi and the ancient ficus of Palazzo Famularo.

Below, Susanna Sangiovanni (Palazzo Ducale Sangiovanni in Alessano) and a view of Villa Reale in Lecce





ONE-HUNDRED KM, TWO RIVERS, FOUR WINERIES

A cycling-winetasting-sightseeing route to discover Trentino, pedalling to four Historic Houses and wineries: Tenuta San Leonardo, Conti Bossi Fedrigotti, Tenuta de Tarczal and Castel Ivano

Article by **GIAMBATTISTA MARCHETTO**

A hundred kilometers by bicycle, two rivers, four wineries. And all the beauty of Trentino seen from a perspective that is not only captivating but also wonderfully sustainable. On your bicycle, you don't have to be Francesco Moser (who learned to pedal as a boy in the nearby Val di Cembra). This itinerary—which starts along the **Adige**, follows the river up to **Trento**, and then reaches the **Valsugana** alongside the **Brenta** at Levico Terme—provides for an overall difference in altitude of fewer than 360 meters. Of course, the 764-metre climb may seem daunting to less trained cyclists, but the choice of an e-bike lets you enjoy the landscape and sample glasses of wine without having to worry about being short of breath.

Thanks to assisted pedalling, a cycling-winetasting-sightseeing route becomes an opportunity for pure enjoyment in a single day or several days (Why hurry?), taking in four wineries that are also historic **ADSI** residences, all while enjoying the beauty of the Strada dei Vini e dei Saporì del Trentino, literally, the “Road of the Wines and Flavours of Trentino.” We will tell you about the itinerary in an uphill direction, starting from the borders with the Lessinia Park and reaching all the way to just below the Primiero—simply because it strikes us as more fun. But, naturally, there is nothing to stop you from experiencing it for yourself going downhill instead!

First stop, an institution of Italian wine. Undoubtedly due to the active presence of Giacomo Tachis, the father of iconic supertuscans such as Sassicaia, Tignanello, Solaia and Solengo—and also to the vision of Carlo Guerrieri Gonzaga—**San Leonardo** stands out as Trentino's standard-bearer among fine Italian wines.

The estate overlooks the Adige River in the Avio area. At its entrance, an important date is posted: 1724, because wine-production here has been documented since then.



However, it was in the years around 1970 that the company underwent a turning point, deciding to strive for nothing short of absolute excellence in viticulture, thereby garnering praise among international markets over the following decades. Formerly an ecclesiastical fiefdom, today San Leonardo is a small village of buildings in the Vallagarina style where guests may visit the cellar, the ancient granary which is now a museum, the grounds including the lovely pond, and the Villa de Gresti, set among the vineyards. In 1200, Crociferi friars took care of travellers here; today the staff, dedicated to hospitality, provides impeccable service to winelovers who enter the centuries-old gates, arranging walks and jeep tours through the vineyards, leading guided tastings, telling stories to help visitors better understand this extraordinary place. It is not possible to stay overnight, but among the projects in the pipeline there are plans for the restaurant that Anselmo Guerrieri Gonzaga, now the manager of the estate, envisions as simple and local, a “cultured and refined trattoria.”

Pedalling only a short distance from the church of San Leonardo, you reach the **Adige bicycle path** that connects Merano to Verona. Paved and running mostly parallel to the state road, it allows you to cross woods and meadows safely in a pleasant series of ups and downs. Moving on towards Trento, the second leg of the journey among historic houses is the **Bossi Fedrigotti** estate, located at Fojaneghe within Isera. Managed with the support of Masi Agricola, it consists of 40 hectares of vineyards on both sides of the Adige. From the first harvest in 1697 to the innovations of 1961, when Count Federico created the first Italian Bordeaux wine with Fojaneghe, the Bossi Fedrigotti family has handed down its passion for wines that magnificently embody the Dolomites. Wine tourism here is set among the vineyards dotted with trenches, but the push towards hospitality has led the

family to breathe new life into Maso San Giorgio in the Fojaneghe vineyard, a sort of “château” offering winetastings and dining services. Cyclists are welcome to take advantage of the bicycle path, or they may choose to enjoy routes through the vineyards.

For anyone opting not to stop for the night in the seventeenth-century de Probizer Palace, connected to the **Vallagarina Wine House**, the third leg of the route leads to what is almost around the corner. **The Tenuta de Tarczal** belonged to the illustrious family of the Alberti Counts, and was bestowed as a dowry to Gèza Dell’Adami de Tarczal, admiral of the Austro-Hungarian fleet. Indeed, the imperial tables were the place where the Trentino Marzemino was celebrated.

Today, as in the past, the estate makes wine only from its own grapes using ancient processing methods, refining in 50-hectolitre oak barrels in underground cellars. As members of FIVI (the Italian Federation of Independent Winemakers), the de Tarczal staff get involved in the relationship with the guests and the old stable that overlooks the central courtyard, transformed into a “stube” farmhouse kitchen with an intimate and familiar atmosphere—the perfect place to get to know wines through tastings accompanied by samplings of typically Trentino cheeses and cold cuts. Also well worth a visit is **the Vineria de Tarczal**, a traditional Trentino trattoria, where the welcoming atmosphere adds freshness to an unchanging old-world style.

From the plain of Rovereto, pedalling along the course of the Adige river to Trento, the road is still long to reach the fourth and final leg of this two-wheel journey through the Historic Houses of Trentino. Leaving the river, you cross the region’s capital city following the course of the Fersina stream until you take Via Venezia. Travelling along the road that leads to the **Valsugana**, you cycle on the steepest uphill stretch of this route, pass the Ponte Alto ravine, continue until you enter the Valsugana using the SP1 and skirting Lake Caldonazzo, and then take the Valsugana cycle path at last. The plain here is lush in greenery and fields, and is also home to the spring waters of the Brenta river.

Refreshments at the Bicigrill along the cycle path or in the lay-bys that open into the woods let you unwind. As you cross the enchanting historic center of **Borgo Valsugana**, the beauty of the place gives you renewed energy—which will come in handy as you tackle the final climb towards **Castel Ivano**. The fortified structure from the sixth century—passed down over the centuries from Ezzelino da Romano to Cangrande della Scala, from the Carraresi to the diocese of Feltre, from the Serenissima to the Habsburgs—stands on the promontory of Monte Lefre and exerts its immediate, special charm. When you come through the great arch in the walls, you feel as though you’ve entered a fabled universe, still showing the scars of history, still rich in ancient beauty. It is possible to book a visit to the rooms of the castle, which are mainly used today for special events. You may also stay for a lunch or a winetasting.

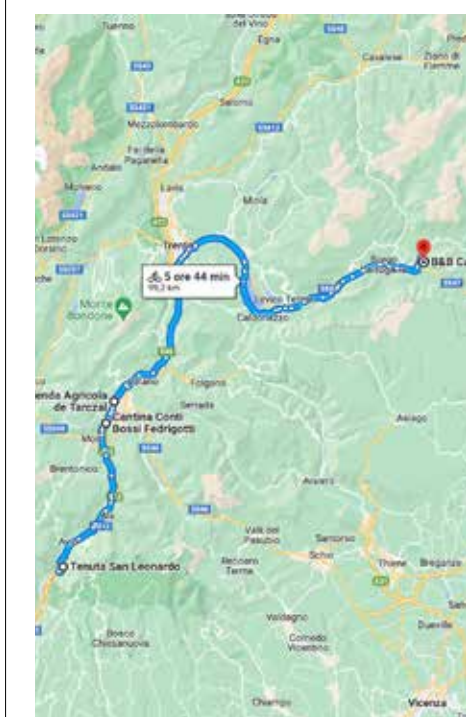
The current owner of Castello d’Ivano is involved in the **Terre del Lagorai** project, which brings together a group of winemakers to make the best use of the acidity of Chardonnay and the elegance of Pinot noir grown in Valsugana in order to offer an intriguing innovative interpretation of the classic Trentodoc method and a glass of purely delicious Pinot Noir.



At the top, a view of the vineyards of the San Leonardo estate

On these pages, a view of the Bossi Fedrigotti estate, the Historic House of de Tarczal and the fascinating Castel Ivano in Valsugana

In the small photos, the de Tarczal family and the marquises Carlo and Anselmo Guerrieri Gonzaga (San Leonardo), wine-cycling tourists in Trentino (ph Gilberto Bertini) and a map of the route



Straight from the mouth of the Maestro. The director of *The Godfather* and *Apocalypse Now* has bought a historic house in the same village of the Basilicata region from which his grandfather emigrated to America. Today it is a luxury boutique hotel that is very popular with Americans who, says Coppola, “love these splendid buildings even more than Italians do”

Text ANDRÈA GUOLO

IN BERNALDA I REDISCOVER MY ORIGINS

The

charm of Italian historic houses has soared across the ocean, reaching as far away as Hollywood. Indeed, among the owners of magnificent Italian residences is one of the greatest filmmakers in the history of American cinema, **Francis Ford Coppola**. The director of *The Godfather*, *Apocalypse Now*, *The Cotton Club* and many other immortal masterpieces has purchased a building in the town of **Bernalda** in Basilicata, the homeland of his family. Entrusting the restoration project to the French architect Jacques Grange, he has transformed it into a luxury resort. Built in 1892, **Palazzo Margherita** was purchased in 2004 by “the Maestro” who has always felt very attached to the land of Basilicata and has contributed, through this endeavour, to helping the world become acquainted with a part of Italy that lies apart from more commonly frequented tourist routes. Many of the guests at the luxury boutique hotel he has created are in fact Americans, drawn by the fame of the illustrious property. Coppola embraced the cause of Historic Homes, becoming a member of the ADSI association. And on the occasion of the relaunch of *Le Dimore Storiche*, he gave us this unquestionably extraordinary interview...

What made you decide to buy Palazzo Margherita in Bernalda?

I have been returning to Bernalda regularly since the early 1960s and I had already visited Palazzo Margherita in the past. I was fascinated by the architectural elegance and above all by its “secret” garden. Given the difficulty of undertaking a conservation and renovation project in Italy, with all the bureaucratic constraints the property is subject to, I was skeptical and reluctant to finalise the purchase. Then I was encouraged by many people, who assured me that there were European funds (Law 488) to aid with this sort of project. In reality, even though we went through the whole process exactly as we were supposed to, those funds never arrived!

How was your investment deal viewed in the United States?

Everyone knows that my origins are Italian, and all Americans are fascinated by the artistic and historical greatness of Italy. There has certainly been and still is tremendous interest in our Palazzo.

You also joined ADSI, the Italian Historic Houses Association. What are the reasons that led you to embrace the cause of the association?

I think that all buildings, gardens and, in general, places with historical and artistic value must be preserved and recognized as such. ADSI includes places of unique importance and beauty that are the lustre of our beautiful Italy, and I was happy to become part of it. The association offers the opportunity to share the needs and goals to preserve and enhance these special places in the future.

What significance do historic houses have in the imagination of the American tourist?

Americans recognize the value of these splendid buildings—often more than Italians themselves! It’s an intrinsic value connected with the history that has permeated these places for centuries. Visiting or spending the night in a historic house is a unique sensation! Sometimes in Italy, artistic heritage isn’t valued highly enough.

And what, in your opinion, should be done to highlight this heritage?

We need to raise awareness among the new generations through interactive projects to convey the value and immense heritage that these houses represent. More initiatives are needed to introduce these unique places to the world through tourism and promotion.

What is the first thing that comes to your mind when you return to Palazzo Margherita?

All the memories that my grandfather used to talk about come back to life. Times have changed, of course, but the old ways of life, the walks, the way children play in the square, the food... it’s like diving into my origins.

Have you ever set or thought of setting one of your films in a historic Italian house?

Yes, several scenes of *The Godfather, Part I* were shot at beautiful baroque house in Sicily, the Castello degli Schiavi in Fiumefreddo.



In the photos by Gundolf Pfotenhauer, the director Francis Ford Coppola in his historic house in Bernalda (Matera)

THE PALAZZO DINNERS

A book dedicated to cooking in the historic residences of Friuli Venezia Giulia. The work, by Carlo del Torre, is part of the project "The Kitchens of Memory" created by ADSI in collaboration with ENIT

Article by the **EDITORIAL STAFF**



Among the valuable objects that are jealously guarded by the owners of historic houses, recipe books sometimes count as veritable treasures. These booklets may appear more or less old and worn, depending on how time has treated them. Within the pages, as **Carlo del Torre** writes, "various generations of landlords over the decades have annotated, written and transcribed the recipes and eating habits of their lives." Del Torre, a member of ADSI and of the Academy of Italian Cooking, is the author of a book dedicated and published by the Friulian Philological Society, entitled "Cooking in Historic Friulian Houses." As ADSI president Giacomo di Thiene points out in the preface, the guiding intention is "to preserve the traditions of our heritage and to pass on knowledge of these traditions to an ever wider audience"—all as part of the "Kitchens of Memory" project created by ADSI together with ENIT, the Italian Government Tourist Board. The project aims to bring to international fairs a wealth of information about the extraordinary experiences waiting to be discovered by visitors to Historic Houses, highlighting how the entire sector of oenogastronomy and Italian cuisine is flanked by art and landscape. The book contains 184 recipes collected from the cookbooks of 22 historic Friulian houses. The recipes are divided by courses, from appetizers to desserts to preserves and liqueurs. Inside we even find some forgotten dishes from our culinary history. An extreme case is that of turtle soup. Now considered off-limits because many species are in danger of extinction, the dish was once found frequently on the menus of important banquets. And then there are the recipes from the peasant tradition, such as the cake prepared with the blood of slaughtered pigs, collected specifically for the purpose of making desserts. Even at a glance through the list of recipes, one notices the astonishing mixture of traditionally "poor" dishes and recipes based on ingredients of the highest quality: oysters, lobsters, goose liver, important meats. "These dishes are certainly not typical of Friulian cuisine, which was largely made up of peasant fare," says the au-



thor. "Evidently the presence of costlier ingredients means that the owners could afford them, on occasion." And this goes to show that "in cookbooks there are hardly ever dishes cooked on a daily basis but those prepared for special events. After all, the historic houses, even by their design, were created to receive guests. And at the time there was no such thing as calling in outside catering... So, when a dinner was organized, the house had to be perfect and polished to a high shine, with well-set tables for a meal planned down to the smallest detail, laying out dishes that inevitably reflected the character and the personality of the hosts." Diving into the history of a remarkable house provides a truly irresistible experience, enabling visitors to enter the unique atmosphere of the home. Many residences are set up to organize events for the public, offering dishes prepared according to the dictates inherited through the recipe books.



La cucina nelle dimore storiche friulane

Recipe SPINACH STRUDEL

From Villa Beretta in Lauzacco,
Pavia di Udine

A glass of flour, a whole egg, a knob of butter, a little milk. Make the dough and then roll it thin. Spread with boiled, minced, or strained spinach, cooked in butter and mixed with an egg, grated cheese, a hint of nutmeg, and béchamel. Ricotta may be added according to taste. Roll like a strudel and wrap it in a cloth to be tied and boiled in a large pot for an hour. After cooking, unwrap the strudel and cut into finger-wide slices, serving it with abundant melted butter and cheese.

In the photos, taken from the book by Carlo del Torre, images of food-preparation and banquets inside the historic houses of Friuli Venezia Giulia. "Cooking in Historic Friulian Houses" is published by the Friulian Philological Society

SWEETNESS IN THE HEART OF ABRUZZO

La Signora in Dolce discovers the secrets of Abruzzo’s *pizza dolce*—sweet pizza—an absolute must for holidays, as tasted in the historic Villa Mazzarosa Devincenzi, which belonged to one of the most important ministers of the Kingdom of Italy

Article by **LA SIGNORA IN DOLCE**



In Abruzzo, there was no festivity worthy of the name that did not include a serving of sweet pizza. Word of this fact had already reached me during my pastry investigations, the ones that your Signora in Dolce researches far and wide throughout Italy. The time has therefore come to probe the most “gluttonous” aspects of this region with an ancient heart, Abruzzo, where I discovered the rituals and tradition of preparing sweet pizza in the halls of a renowned historic house: Villa Mazzarosa Devincenzi.

A word, first of all, about the house itself. We are in Roseto degli Abruzzi, a stone’s throw from the sea. It was here in 1875 that an illustrious personage in Italian history, Senator Giuseppe Devincenzi, created a villa the architecture of which exemplifies the Neo-Renaissance style. He was the man responsible for building the railway along the Adriatic coast. What’s more, Devincenzi was also appointed as the Kingdom of Italy’s Minister of Public Works. Legend has it that in front of his villa, where a railway tollbooth stands even today, every time the senator left home, there was a table set with a flask of wine—for the engine driver. This was the signal that the illustrious traveller needed to climb aboard, so the driver would stop the locomotive and quietly drink his several glasses, giving Devincenzi time to board. Who knows if there wasn’t also a delicious slice of *pizza dolce* on that table?

What is certain is that I found the pizza by visiting the historic house. On the occasion of my sojourn, the current owner, Katharine McNeil, decided to let me relive the atmosphere of a typical Abruzzo festive event, rightly spotting someone who understands sweet pizza because she has prepared the delicacy since her early youth. Elisabetta Patacca di Saverio, as the pastry chef for the occasion is called, has a time-tested recipe which is now no longer secret, for your Signora in Dolce has come into its possession. “It was a poor dessert of the people. The ingredients didn’t cost much, because all the farmers had eggs and flour,” Elisabetta told me, revealing an important detail. “In



Abruzzo there is no party if there is no *pizza dolce*. And there were above all two great events that warranted festivities: a wedding, and the end of grain-threshing at harvest time.” In the case of this second event, sweet pizza celebrated the completion of work in grand style, and it was the gift of the servants to the noble landowners who were visiting the countryside. For the peasants, the presence of the lords in their humble homes was a great honour, and they set out to welcome them in the best way possible. Indeed, what could be better than to offer the joy of a simple but incredibly tasty dessert to such refined palates? Layers of sponge cake soaked in different liquids (usually coffee, or Alchermes to extend the life of the cream) alternate with layers of custard and dark chocolate cream. The whole divine creation then takes the shape of a very tall cake. Traditionally the topping includes egg whites that are whipped until stiff, while I tasted a topping with coffee butter cream, generously covered with chopped toasted almonds. The ancient heart of Abruzzo is manifest in this dessert. I have no qualm in exalting it as a prince of the regional table. Through its simplicity it expresses genuine tastes, to which we are almost no longer accustomed. It touches the very essence of tradition, requiring deft craftsmanship that surpasses some of the highest contemporary techniques found in designer pastry. I am convinced, though I have no proof, that the senator chose to live in Abruzzo thanks in part to sweets of this sort.

On the left, *pizza dolce* of Abruzzo

On the opposite page, from the top, La Signora in Dolce with sweet pizza and below, from the left, Elisabetta Patacca di Saverio with Katharine McNeil and La Signora in Dolce

Recipe

PIZZA DOLCE ABRUZZESE

by Elisabetta Patacca di Saverio

INGREDIENTS OF THE SPONGE CAKE

6 whole eggs, 300 grams of sugar, 400 grams of type-00 flour, a packet of yeast. Bake in the oven at 150 degrees for 1 hour

SOAK

Rum, coffee, or Alchermes

CREME

Eggs (yolks only), 4 tablespoons of sugar, 4 tablespoons of flour or cornstarch, 500 ml of whole milk.

FOR CHOCOLATE CREAM

Add dark chocolate

COFFEE BUTTER CREAM FOR THE ICING

150 grams of butter, 80 grams of margarine, 300 grams of confectioner’s sugar

TOPPING

Chopped toasted almonds





THE REBIRTH OF THE CASTLE THAT CARAVAGGIO PAINTED

At Poggio Mirteto in the Sabina area, Enzo Pinci has restored to its ancient splendor what was once the home of the noble Mattei family—discovering that the great painter had been a guest there and had painted it in one of his works

Article **ANDREA CUOMO**

Abraham is poised to cut the throat of his son Isaac. God has asked—or perhaps ordered—him to do the deed. It doesn't really make much difference when faith is a prison. And it is precisely that unconditional faith that God wants to test. So Abraham took a three-day trip with his son to reach a particular mountain that the Lord indicated to him for his private sacrifice. When the knife is about to complete the job, God decides that Abraham has done enough; the test has been passed. An angel comes to stop the patriarch, points to a ram to sacrifice instead of the beloved offspring. It is one of the most intense and dramatic passages in the Book of Genesis, painted many times by artists of the most varied talents throughout the centuries when religion was one of the favorite subjects of painters, and the Church was the primary patron of the arts. Among these artists was the superb Caravaggio. Mostly likely in the year 1603, he painted his "Sacrifice of Isaac," now housed in Florence's Uffizi Gallery. In reality, it was a re-edition of the same subject appearing in a very different canvas painted just five years earlier, hanging today in Princeton, New Jersey. The attribution of this other work to Michelangelo Merisi, better known by the pseudonym Caravaggio, is questionable. No one, by contrast, doubts that the hand of Caravaggio is behind the "Florentine" work. Though not necessarily the most famous or the most beautiful by the Milanese genius, it is endowed with a remarkable power of its own and with the master's trademark sense of drama.

The Uffizi version of "The Sacrifice of Isaac," however, has one characteristic that makes it unique in its own way: in the background, towards the upper righthand corner of the picture, under the dark clouds looming over the biblical scene, you can see a castle—or rather, the construction site of a castle. A few years ago a Roman architect, Enzo Pinci, recognised it as "his" castle, Castello Pinci located at Castel San Pietro within the municipality of Poggio

Mirteto in the province of Rieti. What at first might have seemed like a bizarre domestic epiphany turned out to be a happy philological intuition. Many art historians, comparing modern-day photographs, early 17th-century images of the castle and the Caravaggesque landscape, have established that yes, this was indeed the only recognizable panorama in all the paintings by the cursed painter, the man who, according to Nicolas Poussin, came into the world to “destroy painting.” His work suffered centuries of oblivion prior to their rediscovery, which took place not very long ago in the mid-1900s.

At the time when Caravaggio included the Sabine castle in his painting, it certainly must have been there, given the artist’s habitual practice of live painting. And there is nothing odd in the circumstance, since at the time the manor was in the hands of the Mattei family, one of the most exalted among Roman nobility. Two members of the family, Asdrubale Mattei, Marquis of Giove, and his brother Ciriaco, Marquis of Roccasinibalda and Count of Castel San Pietro, during the same years of the early 17th century, were protectors and patrons of Caravaggio. They commissioned him to paint works such as “The Supper of Emmaus” (at the price of 150 scudi) and “The Capture of Christ” (125 scudi). The Matteis hosted Merisi for a long time. It is probable, therefore, that the inclusion of the Sabine castle of the Mattei in “The Sacrifice of Isaac” was no haphazard depiction of the surrounding landscape but was meant as a homage to a family that had spent so much on him. The castle was undergoing expansion work during those years, hence the construction-site aspect of its appearance.

That moment of artistic glory is just one of the many significant episodes in the life of what is today Castello Pinci, the residence of a family of architects, Enzo and his daughter Ottavia, who have restored the manor and returned it to its ancient splendour following centuries of decay. “We are *pro tempore* guardians of beauty and history,” Pinci tells us, “and rebuilding it was a form of service that we are proud of.” Carried out under the high supervision of the Superintendency of the Region of Lazio, the job of restoration is still ongoing. When the Pinci bought the castle, they found it in conditions of extreme degradation. No one had worked on the imposing building for centuries, and the only use made of it was as the residence of a few nuns who ran a nursery school there for the children of the small village. The Pinci worked on the entire complex, rebuilding the interior as a family home, and restoring the

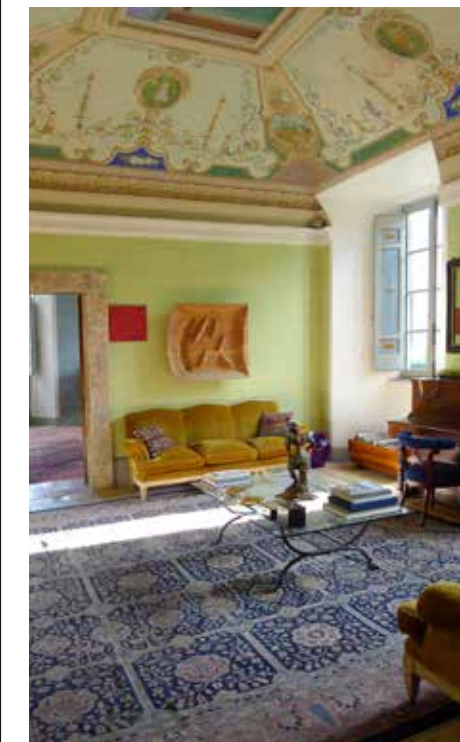


In the photos, Castello Pinci at Poggio Mirteto, restored by the Pinci family and brought back to its former glory complete with the refurbishment of the Sabina town square

Top, “The sacrifice of Isaac” by Caravaggio (Uffizi Gallery, Florence)

exterior to its former splendour. Decorations made of river stones were restored, and above all the external square, the so-called Piazza Grande, was returned to the village. With its classic spindle acropolis shape, it is one of the first examples of a castle space opening outside the circle of walls which, it is believed, may have been designed by none other than Pietro da Cortona. Over the course of the centuries, that space had been neglected and, in recent decades, maladroitiy paved to be used by the few cars of the residents. Today, thanks to the restoration carried out by the Pinci after they won a tender, the square has been brought back to the appearance that studies suggest it likely had in the 1600s, when it was first created following the landfill of the moat that had previously surrounded the castrum. The square has found again the light colours of the ancient era thanks to the use of traditional crushed stone through a successful process of philological recovery. Soaring as proud as ever is the magnificent tower called Porta Romana. Built in the twelfth or thirteenth century, it still houses the original door of the ancient gate. The castle is now part of the *Dimore Storiche* Historic Houses, opening to the public once a year, or for special events such as concerts and book presentations.

Almost certainly built on the site of a pre-existent Roman structure, the Castello was the first fortified residence of the feudal lord of Castel San Pietro, and the earliest records of it date as far back as the years from 1003 to 1009. A classic example of fortification where the village next to the castle was fortified to defend nobles and the populace alike from the Saracen threat, it was for centuries closely linked to the powerful Abbey of Farfa, still facing it on the opposite side of the valley. Its good or bad fortune was tied to that of the Abbey, and over the years it knew many masters: Rinaldo Conte, the selfsame Abbey of Farfa—which at one point in its novelesque history owned six cities, 600 churches and monasteries and 132 castles or strongholds, to the point that it was said that the Abbot of Farfa was the true pope—and then the powerful Frangipane family of Rome. Then it ended up with the Orsini family. It seems that Clarice, who married Lorenzo the Magnificent, set out from the castle on her adventurous journey to meet her husband, who had wed her by proxy. Later the castle came to the Mattei family, who expanded it towards the south during the “Caravaggesque” years. And then came the period of decline, followed by the Castle’s rebirth as a private residence—the Castello that has lived for a thousand years.



VILLA PACE RESIDENCE

ADDRESS

Via XXIV Maggio - Tapogliano (Ud)

OWNERS | Giacomo e Teresa Pace

CONTACT |

teresa.perusini@perusini.com

FOUNDED | 1686

VISITS in Italian, English and German

STRUCTURE

Historic villa, Stables, Gardens and Park

AVAILABLE FOR

Weddings, corporate events, parties and conventions, showrooms and fashion shows, photographic and film sets, guided tours (for groups of at least 10 people), exclusive stays

The painting on the ceiling of the hall on the noble floor of Villa Pace, depicting the glory of Justice and Peace as a metaphor for the glory of the family

THE *GRISAILLES* OF VILLA PACE

In the heart of Friuli, halfway between the two UNESCO sites of Palmanova (the nine-pointed fortress city) and the ancient Roman city of Aquileia, there is a third gem not to be missed. This is Villa Pace, located in Tapogliano, the construction of which was commissioned by Count Carlo Maria Pace von Friedensberg, Field Marshal to Leopold I. A wealth of murals contributes to the beauty of the building.



The "New World" room in the south tower is decorated with eight scenes painted in the grisaille style. The iconography draws on two different bibliographic sources. Four scenes are taken from the first Italian edition of Captain James Cook's Travels, published in Naples in 1784/5, while the other four are taken from the engravings of the "Histoire philosophique et politique des établissements et du commerce des européens dans les deux Indes," the work of Abbé Raynal. In the photo, a depiction of the port of Marseille

From the Landscape Room you may glimpse one of the oldest known murals in Italy showing Cook's travels. The dating and attribution of the paintings have been proposed on a purely stylistic basis. It would appear that the artist was among the Friulian "little masters" of Venetian training born in the 1760s, and that the dating may be placed in the final years of the 1700s or in the first five years of the 1800s.





CONTEMPORARY ART SHINES IN ANCIENT SETTINGS

The works of great living artists revitalise the rooms of Historic Houses. “They have the power to bring these severe environments to life,” say the Marquises Berlingieri, collectors and owners of Palazzo Mazzarino in Palermo and the Castle of San Basilio in Pisticci

Article **CRISTINA CIMATO**

In the Minerva room of Palazzo Mazzarino in Palermo, dominated by a majestic statue of the goddess sculpted by Villareale (1773-1854), there are multi-hued gardens of butterflies in formaldehyde, set in nine stained-glass windows made by the British artist Damien Hirst. Created as if for a Gothic cathedral, they explode with colour and interact with the space in a dialogue that makes the more than 50-metre-long hall vibrate with light. In this perpetual exchange between ancient and contemporary lies the power of art, intercommunicating with period residences and amplifying their splendour. The Palazzo in Palermo and the medieval Castello di San Basilio in Basilicata, both owned by the Marquises Berlingieri, are keepers of a one-of-a-kind story of family and love. Collectors since the late 1960s, the husband and wife have devoted much of their life as a couple to the search for young talents and exemplars of avant-garde art, putting together what has become one of the richest private collections in Italy. “We started with Robert Ryman’s General series, and for us it has been a wonderful, exciting journey of great emotion and great satisfaction,” said the Marquises **Annibale** and **Marida Berlingieri**. In 1968, awaiting the birth of their first daughter in Milan, they visited landmark galleries such as Ariete, Apollinaire, Marconi. Beginning with their love of American artists and conceptual and minimal currents, they then veered towards Transavantgarde and Pop Art. The Sicilian residence is still home to Jeff Koons’s work “Diamond” (in its yellow version), which reproduces the engagement ring that the artist gave to the pornstar Cicciolina, who later became his wife. “Our collection grew more and more. Our daughters grew up and started to take part in our choices, in life with the artists and in the placement of works within our historic homes,” the Berlingieri explained. “Contemporary art has the power to bring these severe environments to life, though they are not accustomed to this kind of incursion. The works manage to communicate with the

The Castello di San Basilio in Pisticci is used as an artist residence, with an exhibition of the works by important names in contemporary art. At the top, “Levers of Power” by Sheida Soleimani (2020) and below, also by Soleimani, the work “GDP Taranto (2)”





austere ceilings, with primitive floors, frescoes, stuccos, beams, making these spaces alive, and giving them a voice.” The family, which has had among its merits that of having bet on many of the most representative names of the 20th and 21st centuries such as Bruce Nauman, Donald Judd, Dan Flavin, Tony Oursler, Bill Viola, Vanessa Beecroft, Gonçalo Mabunda and Candy Nolan, also commissioned site-specific works by Olafur Eliasson and Ugo Rondinone, and above all by a young Christo who in the 70s, in San Basilio, wrapped up a carriage, bringing the tarp with him from New York, buying the ropes in Taranto and filling it with jute sacks containing wheat as a tribute to the place, its traditions and the agriculture of Southern Italy. “The contrast with the antique creates an

inner emotion that cannot be experienced in a contemporary art museum,” added the spouses, who stand as an example of modern patronage, having always cultivated friendships and lasting bonds with artists in whom they have invested, while also displaying through their properties the works contained within, together with a message of beauty that is accessible to all enthusiasts. The two buildings are not ordinarily open to the public, but may be visited by appointment, thus becoming a shared heritage to be enjoyed in an unprecedented way through works that echo memory, history and value. “Damien Hirst’s stained glass windows will be there forever,” concluded the marquises. “They will be there after us and after our grandchildren.”

In the main photo and in the two images below, works from the “La Febbre” exhibition set up at Palazzo Mazzarino (Palermo) and curated by Vincenzo Schillaci. On the left, from above, “Basra Light” by Sheida Soleimani (2018) and other works exhibited at the Castello di San Basilio





From above, Palazzo Terni de' Gregory (courtesy of Turismo Crema), the very central Piazza Duomo (courtesy of Pro Loco Crema) and a glimpse of the city (photo by Olga Prygorova)

On the other page, from above, Santa Maria della Croce (courtesy of Pro Loco Crema) and the frescoed vault of Palazzo Zurla de Poli



CREMA EXPERIENCE THE HEART OF THE PLAIN

A destination for international guests eager to admire the set of "Call Me by Your Name," this Lombard city offers houses of great charm such as Palazzo Zurla de Poli, Palazzo Bondenti Terni de' Gregorj and Palazzo Zurla in Ripalta

Article **FULVIA CAMISA**

There are places that find their way into your heart and make you fall in love. Crema is one of these, and a bicycle is the ideal way to move around its beautiful historic centre and explore the treasures of the surrounding towns. Strategically located between the provinces of Milan, Bergamo and Cremona, it is a perfect destination for proximity tourism. One hour by train is all it takes to get there from the Lombard capital. An easy change of train in Treviglio, bicycle in tow, and the magic takes shape. From the train station, a picture-perfect itinerary begins with Palazzo Zurla de Poli, the historic residence built by Leonardo Zurla in 1520. Among the masterpieces of the Lombard Renaissance housed there, one jewel shines especially bright: the Hall of Honour with a cycle of frescoes dedicated to Cupid and Psyche. Another must-see is the beautiful Piazza del Duomo, where you can admire the Torrazzo—the monumental gate with its iconic clock—and relive the atmosphere of one of the most evocative scenes from the Oscar-winning film "Call Me by Your Name." Well worth a visit, too, is the nearby Civic Museum of Crema and the Cremasco, housed in the former convent of Sant'Agostino, founded in 1439 and enclosing two Renaissance-style cloisters. Another stop a few pedal-strokes away is Palazzo Bondenti Terni de' Gregorj, an architectural marvel originally constructed at the end of the 1600s by order of Count Nicolò Maria Bondenti. The complex that now stands, consisting of a central body and two side wings, is a splendid example of the late Baroque style. Pedal two kilometres from the centre, and you reach one of the symbols of the city, the Sanctuary of Santa Maria della Croce, built with a Greek layout and linked to a Marian miracle. Carry on for a further ten km. to Ripalta Arpina, where Palazzo Zurla was built in the 18th century on the ruins of the castle of Rivoltella. In the tower on the right, there is a welcoming Bed & Breakfast with three large rooms equipped with independent bathrooms and kitchens. Perfect for taking a break, and starting the next day at a relaxing pace.





L'ULTIMA DIVA

FLAMINIA MARINARO
Fazi Editore – 2022

Francesca Bertini, the pseudonym of Elena Seracini Vitiello, was one of the greatest divas of silent cinema. In this book, a fictionalised biography, Flaminia Marinaro retraces Bertini's life, from her first steps on the stage of a theatre in Naples during the Belle Époque, to the triumphant career that led her to shine on screens all over the world. With a fluid and lively writing style, "The Last Diva" reveals the secrets of Francesca Bertini's successful career and the intrigues of her private life. Above all, it brings out the figure

of a woman determined to make her mark and become the icon of an entire generation, demonstrating incredible strength of character as well as tremendous talent.

The most dangerous performance ever seen on the screens was about to go on! Dressed in black tights with a mask over her eyes, Francesca was spinning on a galloping horse, as if she had always done so. No one had ever dared such stunts. The slightest accident would be fatal. The public went into raptures and critics consecrated her as "best actress of the year."

The Last Diva, p. 53



LA CAMICIA DI MONTE SUEL. CORRISPONDENZE GARIBALDINE

EDITED BY LUISA WINSEMANN FALGHERA
National Centre for Manzonian Studies,
Milan – 2020

Edited by the descendant of Alessandro Manzoni, Luisa Winsemann, this volume offers 53 previously unpublished letters that were written between May and August 1866, during Italy's Third War for Independence. The correspondents are Margherita Trotti Bentivoglio, widow of the patriot Giacinto Provana di Collegno, and her nephew Alessandro Trotti Bentivoglio, son of

Lodovico and Sofia Manzoni, grandson of the great Milanese writer whose first name he bears. Alessandro rushes from Paris, where he practiced painting, to enlist in Garibaldi's volunteers. Adventurously he experiences a war for which, like many, he was not trained. On the one hand the Trentino-Tyrolean front, on the other Milan, with the expectations, the disappointments, the "chatter," the bulletins, the newspaper reports. In the background, Custoza and Lissa, the lightning-strike of Bezzecca. And always wars, "bella matribus detesta—wars by mothers hated." Winsemann personally oversaw the study, cataloging and conservation of the family archive. Among her books: Carissimo Don Alessandro and Un giardino d'artista, published by Edizioni Ets.

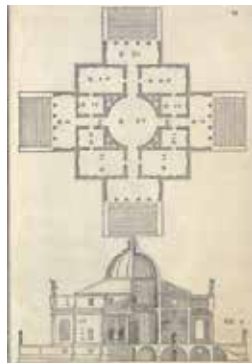


I QUATTRO LIBRI DELL'ARCHITETTURA DI ANDREA PALLADIO

ANDREA PALLADIO
Venice, 1570

Discovered and protected by Gian Giorgio Trissino who also introduced him to the cult of Greek beauty, Andrea Palladio began at the age of 22 to write four treatises on construction techniques and materials, the art of architectural composition, the golden proportion of spaces and volumes, the decoration of streets. The richly illustrated treatises, printed in countless re-editions,

have profoundly influenced Western architecture, spawning the phenomenon known as Palladianism. In the second book, the cover and an internal page of which are shown here, Palladio presents "the drawings of many houses ordered by him inside and outside the city, and the Drawings of the ancient houses of the Greeks and of the Latins," a vital source of inspiration for him.



Associazione Dimore Storiche Italiane— Italian Historic Houses Association

OUR COMMITMENT TO THE CONSERVATION AND ENHANCEMENT OF AN ITALIAN LEGACY

The Italian Historic Houses Association (A.D.S.I.) brings together the owners of historic properties from all over Italy, for they represent an important component of our cultural heritage. Historic houses are cultural assets of significant historical and artistic interest, "subject to constraints," and therefore protected by the State, which must favour their conservation, and are entrusted to the responsibility of the owners. It is a vast and heterogeneous heritage: houses and palaces, villas and castles, as well as gardens and agricultural estates. They are distributed throughout the nation and, in almost 80% percent of the cases, are located in the countryside or in the province. Each of these assets has a precise identity, unique in Europe, in terms of its individual history, its cultural value and close ties to the territory where it is located.

However, the serious difficulties entailed in the maintenance of these assets are also extraordinary, and the owners, in their role as custodians, must face such challenges every day. Yet these assets, if well-maintained and well-managed, can make an important contribution to the cultural, social and economic life of the communities where they are located. To achieve this result, the Italian Historic Houses Association, with its 4,500 members, is constantly

committed, together with the European Historic Houses Association (EHH), to promoting the protection and enhancement of historic homes.

The commitment of A.D.S.I. is therefore devoted to ongoing work in several directions:

- towards the Members who own the assets, to whom it provides legal, administrative, tax and technical advice and assistance regarding the management of the houses;
- towards national and local institutions, towards public and private bodies with which it collaborates in planning interventions, including those of a legislative nature, most suitable to the conservation and enhancement of listed properties in Italy, also in terms of tourism;
- towards the school and university system, to promote knowledge among young people of the opportunities offered by the protection and promotion of these resources. The historic houses, in fact, cannot be relocated, and they create precious job opportunities in the territories where they are located;
- towards public opinion and the media, to promote knowledge of such a significant part of our cultural heritage.

ADSI

Associazione Dimore Storiche Italiane



INFORMATION: info@adsi.it – www.associazionedimorestoricheitaliane.it



ITALIAN HISTORIC HOUSES

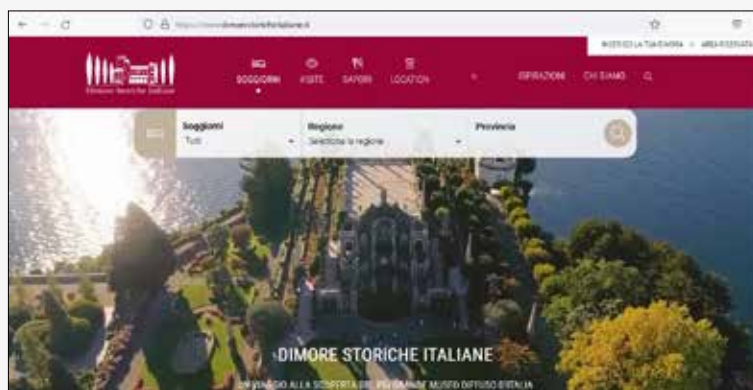
A journey to discover the most broadly spread out museum in Italy

“Italian Historic Houses” is a project under the auspices of ADSI Consulenze e Servizi SRL (a single-shareholder company owned by the Associazione Dimore Storiche Italiane, A.D.S.I.). All residences appearing on the site are owned by members of the Italian Historic Houses Association. The project stems from the desire to create an online platform for the promotion of historic monumental Italian real estate in synergy with the cultural excellence of the country. For almost four decades, the Italian Historic Houses Association has been actively involved in the enhancement and protection of Italy’s private monumental real estate. With this goal in mind, intense nationwide activity has been launched through itineraries dedicated to the discovery of these architectural treasures, which are the natural repositories of important artistic and historical artifacts, traditions, identity and culture. It is also thanks to historic houses that the ancient professions of craftsmen remain in existence.

Through the portal, you have the opportunity to discover extraordinary places and gain access to **cultural journeys** which, thanks to experts from the Italian cultural scene,

let you relive the atmosphere and emotions of the **Grand Tour of the 1700s**. From **Venetian Palladian Villas** to the **Castles of Sicily**, from **Tuscan villages** to the **ancient fortified farm estates of Puglia**—an odyssey through time to discover the manifold identities of Italian cultural through direct experience in diverse parts of the nation. Explore not only the historic houses of the most famous Italian cities but also other hidden pearls scattered throughout the peninsula, unknown to the general public but of absolute importance and beauty. Here, where nature blends with art and traditions, the character that makes this country unique, largely undiscovered, sings through. In numerous houses it is still possible to get to know firsthand the world of Italian **oenogastronomy** which, replete with **fine wines, unspoiled landscapes and crenellated towers**, allow visitors to savour history and share in the delights of Italy.

All properties included are subject to Ministerial Constraints pursuant to Legislative Decree 42/2004 (formerly Law 1089/39) and have been evaluated and approved by the Italian Historic Houses Association.



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